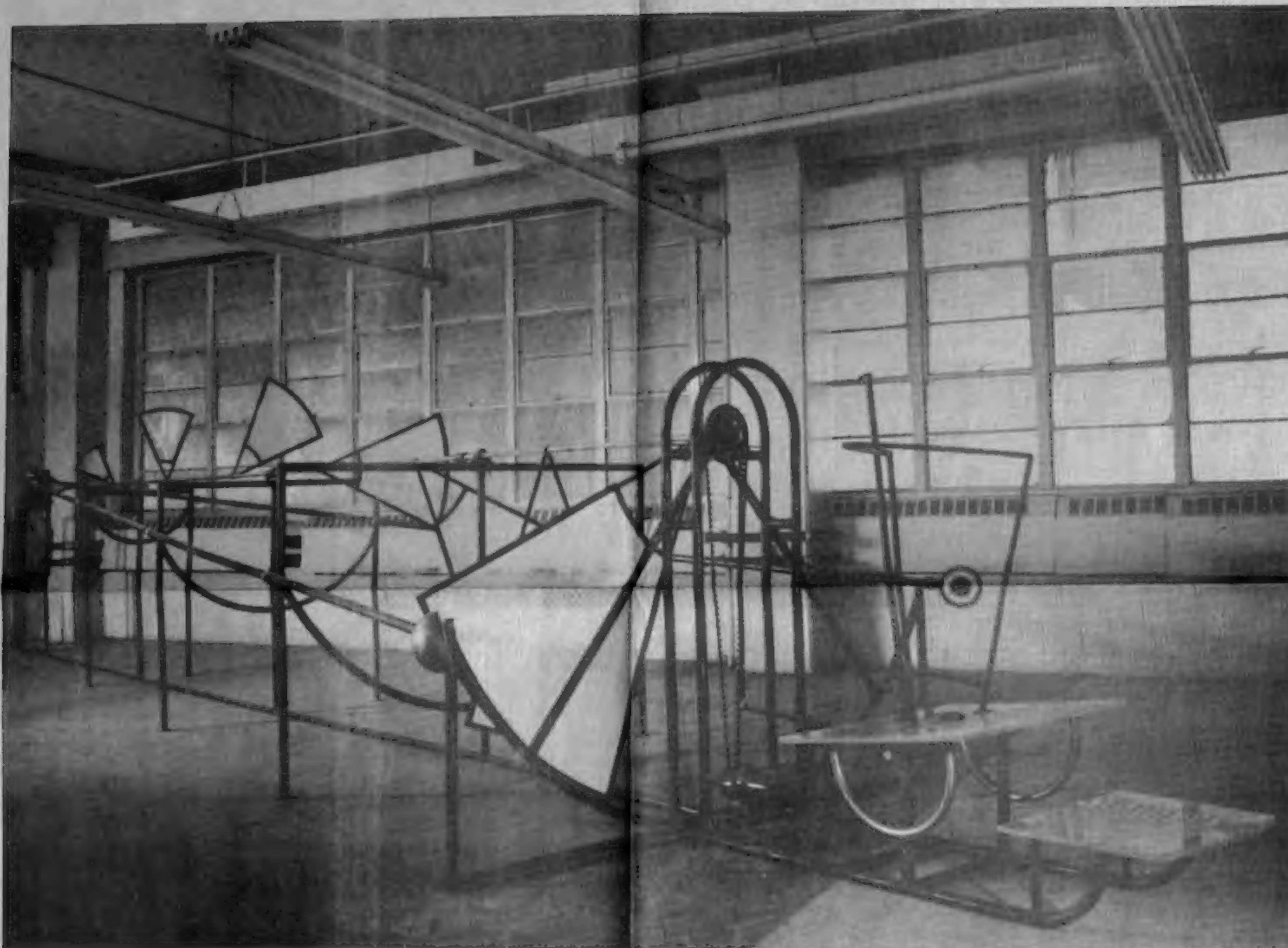


Poseidon
Steve Barry
 audio by Jonathan Rosen



October 14-November 12, 1988

Gallery Hours
 Wed.-Sun. 12-6pm

Opening Reception
 October 14, 7-9pm

STOREFRONT
 for Art & Architecture

97 Kenmare Street (near Lafayette) New York, NY 10012 212-431-5795
 A Not-For-Profit Organization funded in part by NYSCA, DCA, NEA, Conde House, Arts Matter Inc. and the David Berlant Foundation. A Program of CCF

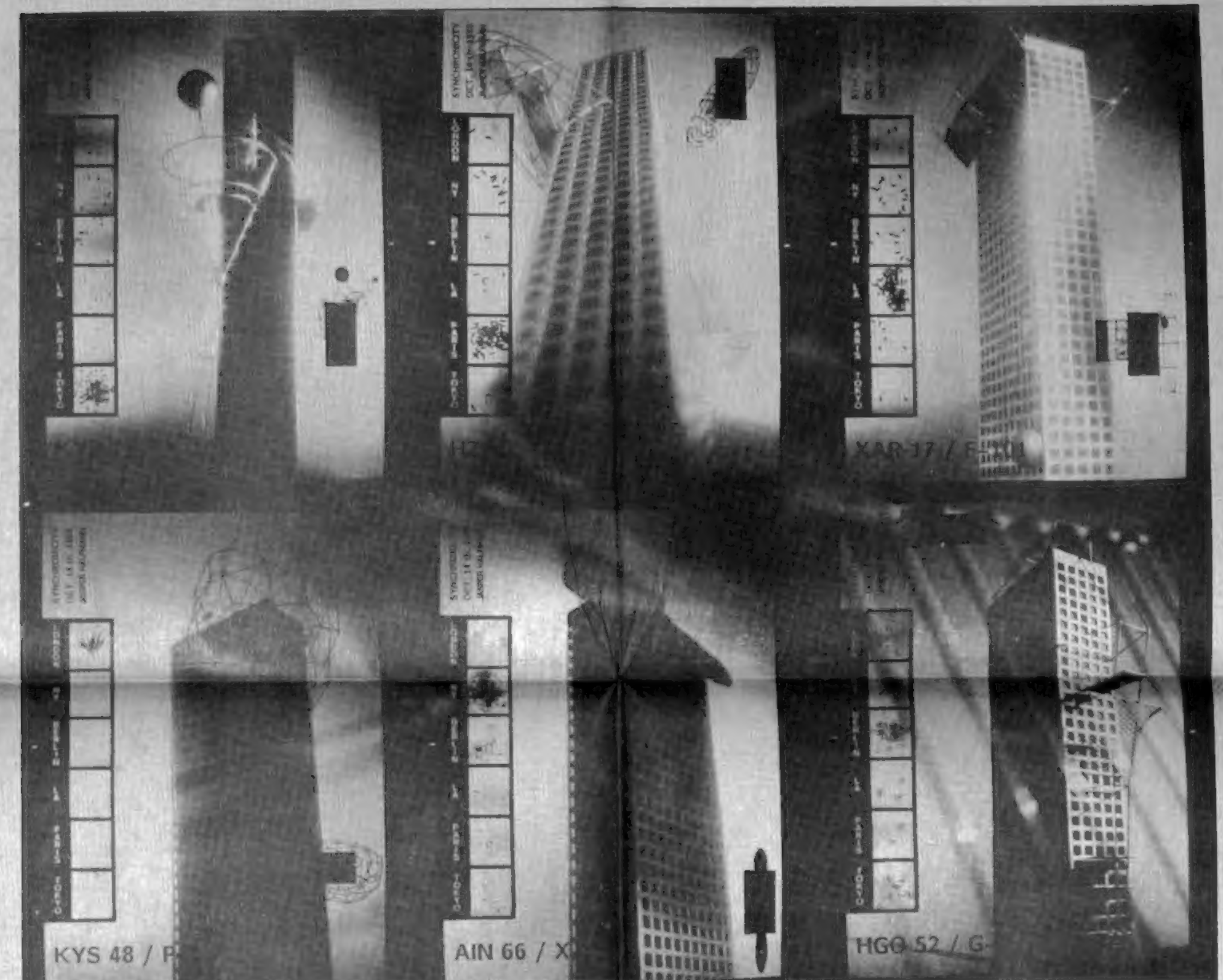
"Poseidon" was sponsored by Parabola Arts Foundation Inc., funded by the NYSC and Arts Matter Inc. This presentation is co-sponsored by Artists and Audiences, a public service program of the New York Foundation for the Arts.

Simultaneous Concepts

Berlin Architects' designs for 6 Metropolises

Paris
 London
 New York
 Los Angeles
 Tokyo
 Berlin

Klaus Theo Brenner
 Jasper Halfmann
 Christoph Langhof
 Benedict Tonon
 Clod Zillich



Curator: Kristin Feireiss, Director of Galerie Aedes.

The theme of "Culture of Simultaneous Unsimultaneities," which is so characteristic of Berlin and our time, is to be transposed into architectural concepts. Six Metropolises will be presented with aesthetic ideas which the Berlin architects have developed exclusively for these cities. Their ideas will be exhibited simultaneously in all 6 cities, at the following galleries. The exhibitions will open simultaneously on October 14.

London

9 H Gallery
 26-18 Cramer Street
 London, W1M 3 H
 Hakusan Take Off Gallery SDC Co. Ltd.
 Toshin, Hakusan, Building 37-8
 Hakusan 1, Bunkyo-ku, Tokyo, 113
 Institut Francais d'Architecture
 6 bis Rue de Tourmon
 F-75006, Paris

New York

Domas Gallery
 580 Broadway (near Houston Street), Suite 504
 New York, NY 10012
 Kirsten Kiser Gallery for Architecture
 946 North La Brea Avenue
 Los Angeles, CA 90038
 Galerie Aedes
 Grolmanstr. 51
 1000 Berlin 12

Los Angeles

Berlin

Tokyo

Paris

October 14-20
 (Closed on Sunday, October 16)

Gallery Hours Opening Reception
 11-6pm Friday, October 14, 7-9pm

Lecture by Benedict Tonon Saturday, October 15, 4pm

580 Broadway, New York, NY 10012, 212/226-5529

Exhibition at
Domas Gallery

Sponsored by

STOREFRONT
 for Art & Architecture

Organized by

Galerie Aedes

Theme
Simultaneous Concepts
Berlin designs for six metropolises

In this exhibition, the "culture of simultaneous unsimultaneities", which is so characteristic of Berlin and of our time, has been transposed into architectural concepts. The metropolises Berlin, London, Paris, New York, Los Angeles, and Tokyo will be presented with aesthetic ideas which the Berlin architects Klaus Theo Brenner, Jasper Halffmann, Christoph Langhof, Benedict Tonon and Clod Zillich have developed for them.

The dramatic changes in people's lives, the whole world of work, and forms of transport and communication, means that architecture and urban design have to try to provide identification, possibilities and a sense of life. This is both a question of perception and of conscious design. Positive developments and new horizons will only be opened up if the processes of change are treated creatively. The aim of this exhibition is to show possible architectural options for the six cities as the "Berliners" see them.

The unique situation of Berlin with its inherent polarities provides both a challenge to find architectural conceptions which are appropriate for our time and the inspiration. Concepts such as space, time, proportion, form, also meaning, ideal and truth are interpreted as pluralistic.

In order to be able to realize the concept of the same thing happening at the same time in different places, we have developed a new form of presentation especially for this exhibition:

- The exhibition will be shown at the same time in Berlin, London, Paris, New York, Los Angeles and Tokyo

- A Cibachrome process and aluminum plates have been used to present the designs, ensuring a high-quality technical standard.

In this way a form has been created which accomplishes the task—set, i.e., harmonization of content and presentation; a form which, acknowledging the fact that life and information flows at high speed, gives today's architecture the immediacy it requires, and allows it to become part of the international architectural discussion at a time when architecture throughout the world is in a period of transformation.

The Cassette System

Each architects will present a "tableau" for each of the six metropolises. This will result in 30 tableaux forming a cassette. The tableaux is made of transparent plastic in a format of 50 x 70 cm. A limited edition(80-100) of the cassettes will be produced using silk-screen printing.

Catalogue

A trilingual(English/German/Japanese) catalogue will be published with introduction and text by Dr. Herbert Lachmeyer, Vienna, and Dr. Fritz Neumeyer, Berlin-Los Angeles.

About the architects

Their initial wish was to exchange ideas and experiences. Although the Berlin architects, Brenner, Halffmann, Langhof, Tonon and Zillich are relatively young, they have already "built" quite a lot in Berlin. Their building experience was what they had in common, and was what triggered off the idea of a discussion circle. But the main concern was not words but actions, not theory for its

own sake but theory put into practice

To mention just a few of their many buildings: the extension to the Hotel Berlin by Klaus Theo Brenner and Benedict Tonon, the footbridge across the River Spree by Jasper Halffmann, the swimming pool in Kreuzberg by Christoph Langhof, and the spectator stands at the Rot-Weiss tennis club by Clod Zillich. All five did work for the IBA(International Building Exhibition), and three of them for the "Bundesgartenschau Berlin 1985(National Horticultural Show)." The architects are already known outside of Berlin; they have had many reviews in foreign journals such as DOMUS, Casabella, Architectural Review and recently in Berlin issue of the French magazine CREE, and have had several exhibitions, recently in Rome and currently in Milan. Two of the architects are professors at renowned architectural schools: Hans Kollhoff at the ETH in Zurich, and Christoph Langhof at the Architectural Association in London.

The architects do not have a style in common, nor a particular ideology. Their ideas on architecture differ greatly from one another, and sometimes conflicting. What they do have in common is the wish to exchange contradictory artistic ideas—what separates them also unites them. In this respect they can be seen as representative of modern tendencies—they understand concepts such as space, time, form, proportions and also ethics, ideals and truth pluralistically, believing in the principle that there is no one modern solution, instead there are several.

This principle is also central to the way they see the role of architecture in society—to formulate the questions of our time is their objective, and to develop the "utopia of the present" is their vision.

*Christoph Langhof/Chris Charlesworth
Berlin, April, 1988.*

Omnipresent Architecture

What is happening in the major cities today, to develop them into the metropolitan agglomerations of tomorrow, be an explosion or an implosion, driven by panic. I am not simply talking about dealing with functional problems, such as population increases, traffic, social infrastructure, environmental compatibility and etc., but also about the efforts to retain the individual character of each major conurbation, whether they manifest themselves in an urban design policy based on the preservation or reconstruction of traditional centres, or in any manner of neo Modernist gestures intended as a new sign to remove themselves from the ranks of anonymous, common-place architecture.

Both cases kill any chances of an avant-garde architecture forming in an era of aging Modernism. Firstly, in following this line, architecture puts itself in the dubious position of serving the cause of historicist preservation of ancient monuments and becomes the lackey of "Dodo-ism", be it motivated by ambition to reach great cultural heights or simply to attract tourists. Secondly, it over-estimates, either out of naivety or cynical vanity, its epochal capacity to symbolize again and again the relentless progress, not noticing that it has ossified into an obsession.

The search for a truly exemplary style had become merely a new variation of the way architects find a style for themselves. After the post-Modernist fad, the order of the day seems to be to find a new trend; yet another aestheticization of the unchanged loss of orientation. This ignores the fact that the present course which the

aging Modernists are taking with their lack of Utopia—after all, faced with the de facto escalation of the real future, the attempts at becoming a radical avant-garde fade to insignificant causes, or at least encourages pluralistic tendency towards the simultaneous existence of all that is fashionable.

This epochal character of fashionable synchronicity, the fact that all that is consecutive and paradoxical appears to be nothing but parallel existence in time, goes hand in hand with the loss of the visionary dimension of classical avant-gardism where each exemplary new fact marks the temporal nature of progress as well as its acceleration. That is how late Modernism has lost the momentum which it gained from temporal, and thus historical discontinuity, with which it created new directions. This discontinuity has shattered into a million pieces that are the contradictions which now exist simultaneously scattered throughout the world. Such diffused transformation into space of historical time and of its antagonistic structure is terrifying; post-histoire whichever way one turns.

Criticism degenerates steadily into a state of paralysis, of pure tolerance. The former avant-garde protagonist feels hopelessly overpowered by the threat of simultaneous eclectic arbitrariness and at the mercy of the powerlessness of his original intentions. Nothing has any effect anymore; even the purist attempt to conjure up the spirit of the original Modernism in whichever way from its present degeneration into mere animation of style, the re-incarnated passion turns into an empty rhetorical cliché, either naive or cynical, as the circumstances require. What remains are protestations and the legitimization of a historical necessity based on the high standards of by-gone days. Can going into battle against the escalation of the cities and the urban scandals of tomorrow, and waving a banner bearing the ideals of early Modernism be seen as anything but derision and desperation?

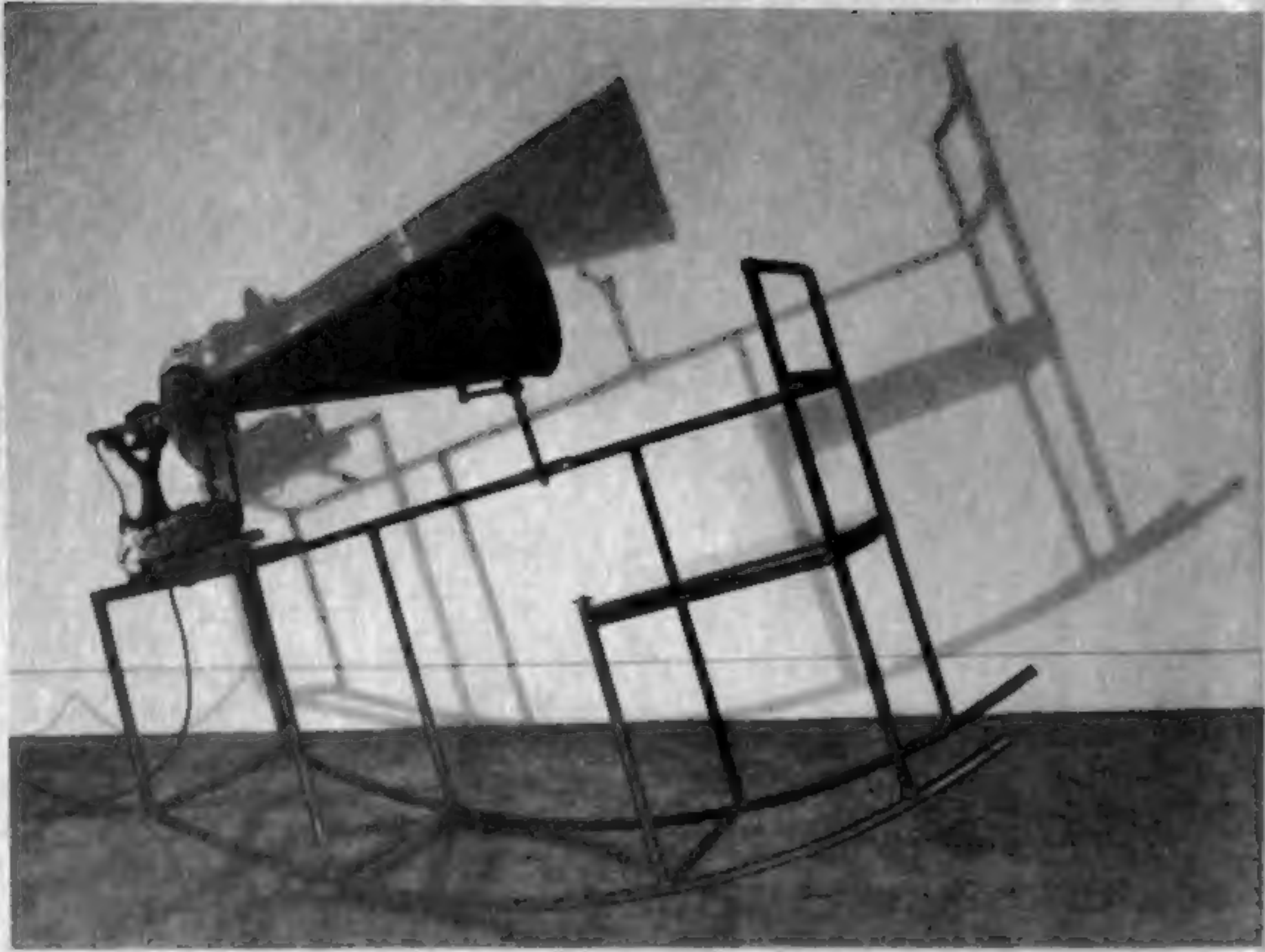
The essence of a true contradiction is missing. What may appear to be an intentional provocation loses its impact amidst the great museum collection of aesthetic quotations; the architect who claims to be radical will be ranked amongst those suffering from the affections of individualism—seemingly inevitable in this profession. The architects who makes an anticipatory design gesture (and thus fall under the suspicion of Utopianism), in an attempt to move toward the future and avoid being sucked in by an all-consuming permanent present, is called back to the fold, into the cliché of individualism, which is only on the surface full of conflict but is actually merely an anonymous and levelling multiplicity. In order to be media success and seem to have a flair of topicality in this age of transition, abstract democratic pluralism needs subjects which carry meaning but are not radically critical.

This capitulation of individualist avant-gardism is reflected in the present form assumed by International Architecture. For the classical Modernist architects, internationalism was both an avant-garde ideal and a time honoured criterion for success; due to their inner sense of mission that they felt is above any reproach, and that they were trying to abolish traditional cultural differences, thus promoting formal imperialism throughout the world. Internationalism today shows—and herein lies a deeper truth of our time—that everything is possible everywhere, that there is no need for an original at particular place which is labelled as such, in order to justify the copies of other places. As it does not say in the Bible: "In the beginning was the copy."

Internationalism today is, in an age of self-confessed lack of Utopias, the search for the smallest common denominator in order to reach a qualitative consensus, a global settling for the minimum with which everyone can identify. The consequence of a world-wide esperanto architecture would be the Internationalism of Mediocrity. On the other hand, we come across internationalism today in the form of a cliché of apparent equality of all cultures united, under the superficial ideology of a world-wide folklorism, in which all cultural peculiarities are preserved as if in museum. Simultaneity without contradiction means that all cultures exist side-by-side as in Disneyland, to prove that no-one is oppressing anyone else, a utopia of conformity which has finally been realised: the international aesthetic as the standard of an omnipresent architecture would be the horrific vision of a harmony of new taste.

Being stuck in a perspective of pointlessness—the consequences are reaching from the resignation to the cynicism simply to be with it. The state of powerlessness could be as fascinating as the pragmatism of success. This caters architecturally to the reality of ruling principle, reasoning otherwise somebody else would do it anyway. Every new visual ideology—even if disguised as criticism—coagulates to the aestheticism of an stylistic variation. The only way out of this embarrassing state might be perhaps to negate the fetish individualism, and to rethink the concept of individual in an anonymity free of fear.

*Herbert Lachmeyer
Vienna, August, 1988.*



Steve Barry, *Xanthos*, 1986

Steve Barry, *The Sirens*



Current Exhibition

Posidon by

Steve Barry

October 14-November 12

Steve Barry's viewer-activated machines are always a little unnerving. They attempt to suspend aesthetic judgement in favor of promoting a self-consciousness in the viewer. These works, referred to by the artist as "mechanical performances," remain static until signaled by the presence of an individual. The viewer is then responded to by an array of mechanical motion, cinematic image, and sometimes audio effects. Temporarily, one is confronted, manipulated, or integrated with this activity, making the viewer-object relationship more exponential than voyeuristic.

Posidon is an installation that was designed in direct response to the STOREFRONT's unique architectural format. The long triangular shape of the space, suggested to the artist the relative increase in scale of a projected image over distance. The machine consists of a series of screens of proportionate sizes mounted on a long horizontal shaft. When a viewer mounts the platform at the end of the piece, the shaft begins to turn, bringing the adjacent screens progressively into the line of projection. The film image of a groping hand seems to move through space toward the viewer, achieving monstrous proportion, like an in-coming wave. The platform also rocks to enhance the effect of being on the ocean. For this piece the artist has collaborated on the audio with Jonathan Rosen.

Steve Barry is the two time recipient of the National Endowment for the Arts Fellowship, and is an adjunct instructor at Hunter College. He has exhibited extensively in alternative spaces throughout the New York area. He is a member of Parabola Arts Foundation Inc. who sponsored this project with a grant from the New York State Council for the Arts, and funds from Art Matters, Inc. Also Steve Barry is a 1988 Artist's Fellowship recipient of the New York Foundation for the Arts. This presentation is co-sponsored by Artists and Audiences, a public service program of the New York Foundation for the Arts.



Steve Barry, *Acrobat*, Artpark, 1988



Steve Barry, *Polyphenon*, 1987

SEPTEMBER 29 - NOVEMBER 5

Opening: Thursday, September 29, 5-8 PM

A

ARTISTS SPACE

223 West Broadway
Gallery Hours:
Tuesday - Saturday, 11-6pm

MIN JOONG ART: A NEW CULTURAL MOVEMENT FROM KOREA

Dyungsoo Choi
Boksoo Jung
Tonggil Kim
Kwangju Visual Art Research Institute
Jongsu Lee
Ocksan Lim
Jungki Min
Yoon Oh
Our Film Yard Collective
Baldong Park
The Photo Collective for Social Movement
People's Art School
Sang Kyidong Community
Chang Song

For the last 3 years, Bokil Gracynski has been working on a multi-media installation in collaboration with the patients/artists of Creedmoor Psychiatric Center in Queens, with whom he has created The Living Museum, a 20,000 square foot environment that houses the Battlefields Project.

I MADE THE HYPERLUTION

organized by Valeria Smith
An installation from the Living Museum at Creedmoor Psychiatric Center by Bokil Gracynski and the crew of the Battlefields Project.

CULTURAL POLITICS BETWEEN THE FIRST AND THIRD WORLDS

Films, videotapes and a panel discussion presented by Artistic Space and The Collective for Living Cinema in conjunction with Min Joong Art.

Saturday, Oct. 15, 8pm:
Recent documentaries from Korea.

Sunday, Oct. 16, 8pm:
Panel discussion with Hal Foster, Lucy Lippard and Wan Kyung Sung.

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